

# **GCAS Project: The Branding of Antarctica**

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## **Executive Summary**

This report examines Antarctica New Zealand's attempt to raise public awareness of Antarctica. It focuses on marketing Antarctica as a brand – Brand-Antarctica. It found that Brand-Antarctica currently has a poor image and needs to be rebranded.

Background literature on country-of-origin theory has been applied to the new brand theory of Lovemarks. From this application, a marketing framework has been developed on which any Brand-Antarctica marketing campaign can be based.

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## **1.0 Introduction**

This report will examine Antarctica New Zealand's attempt to raise public awareness of Antarctica. It will focus on marketing Antarctica as a brand – Brand-Antarctica. The intent is to provide a framework for the development of a marketing strategy to increase public awareness of Brand-Antarctica. In this respect, this report is not a marketing plan, rather a basis on which a marketing plan can be developed.

The framework has been developed by applying background literature on country-of-origin theory to a new brand theory of Lovemarks.

### **1.1 Section Outline**

Section 2.0 focuses on Antarctica New Zealand and the role they play in improving the public recognition of Antarctica.

Section 3.0 looks at Brand-Antarctica by evaluating Brand-Antarctica's current image and examining the literature on branding countries, and how the brand image of countries can change over time.

Section 4.0 identifies how to rebrand Brand-Antarctica by referring to the concept of Lovemarks and image crystallisation.

Section 5.0 outlines the marketing of Brand-Antarctica to the general public by linking the marketing of Brand-Antarctica with the marketing of New Zealand. The Lovemark paradigm is applied to this marketing strategy.

Section 6.0 concludes that Brand-Antarctica has a poor current image, but this image can be improved by taking ownership of the Antarctic name and promoting a brand message that fits with Brand-Antarctica and within the Lovemark paradigm.

## **2.0 Antarctica New Zealand**

This report will start by examining the background of Antarctica New Zealand. It will then focus on public recognition of Antarctica New Zealand and the goal of Antarctica New Zealand.

### **2.1 Antarctica New Zealand Background**

Antarctica New Zealand is a Crown Entity that was established in “1996 under the New Zealand Antarctic Institute (NZAI) Act to develop, manage, and execute New Zealand’s activities in respect of Antarctica and the Southern Ocean” (Antarctica New Zealand Statement of Intent, 2004/2005: 2).

The focus of Antarctica New Zealand relates to its functions outlined in Sections 5 and 6 of the New Zealand Antarctic Institute Act and the New Zealand Government Statement of Strategic Interest (2002) in Antarctica. This focus is on:

- Ensuring safe, effective and efficient operation of Scott base and provision of services to support New Zealand’s activities in Antarctica.
- Facilitating and managing high quality science.
- Environmental stewardship.
- Improving awareness of the importance of Antarctica in a global context.
- Enhancing awareness of and contributing to New Zealand’s strategic interests in Antarctica.

(from Antarctica New Zealand Statement of Intent 2004/2005: 2)

### **2.2 Public Recognition of Antarctica New Zealand**

Public recognition of Antarctica New Zealand is very low and, in Christchurch, the Antarctica New Zealand brand is superseded by the Antarctic Centre brand. Even the Scott Base name is better known than the Antarctica New Zealand name (Emma Reid, Communications Manager, Antarctica New Zealand, 2005).

In a brand awareness study commissioned by Antarctica New Zealand in 2000, The Field Connection randomly surveyed 300 members of the public on their knowledge of Antarctica New Zealand. Their conclusion was that “Antarctica New Zealand has a branding issue relating to lack of awareness of the name of the organization, as well as a lack of consumer knowledge, or indeed, understanding of their operational functions”(Brand Awareness Study: 12). Field Connection’s recommendation was that Antarctica New Zealand “may need to seriously consider implementing an active marketing campaign to address the above issues” (Brand Awareness Study: 12).

However, Field Connection missed a key point. The public are not consumers of Antarctica New Zealand. The actual consumers of Antarctica New Zealand are scientists, the government, and others already involved in things Antarctic. In fact, of the five focuses of Antarctica New Zealand, the first three do not require the general public to have any level of brand-awareness of Antarctica New Zealand. These three focuses are:

- Ensuring safe, effective and efficient operation of Scott Base and provision of services to support New Zealand’s activities in Antarctica
- Facilitating and managing high quality science
- Environmental stewardship

The remaining two focuses do suggest some form of branding is needed. These focuses are:

- Improving awareness of the importance of Antarctica in a global context
- Enhancing awareness of and contributing to New Zealand’s strategic interests in Antarctica

(from Antarctica New Zealand Statement of Intent 2004/2005: 2)

However, this need for branding is the need for an Antarctic brand (Brand-Antarctic) that represents Antarctica as a whole. This means that while the general public is not, and should not be, a consumer of Antarctica New Zealand, the general public is, and should be, a consumer of Brand-Antarctica.

### **2.3 Goal of Antarctica New Zealand**

This need for a branding at an Antarctic level (the Brand-Antarctica) is recognised in priority five of the six strategic priorities for Antarctica New Zealand during the period 2004 – 2008. The six priorities are to:

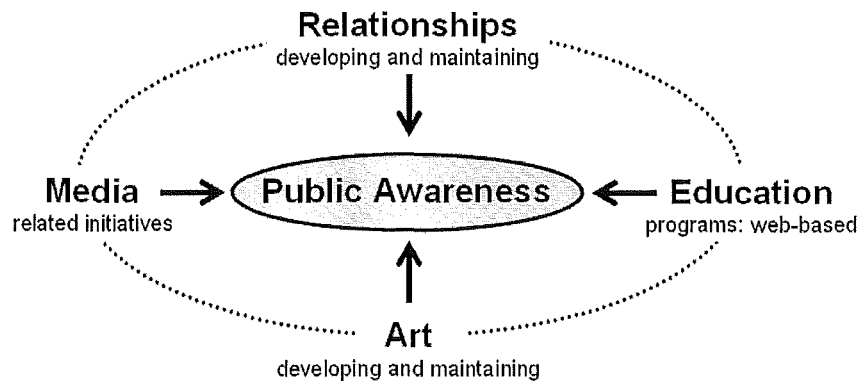
1. Maintain an effective New Zealand presence in Antarctica
2. Support an internationally respected Antarctic science programme
3. Preserve Antarctica's intrinsic environmental values
4. Contribute to international leadership, collaboration, research and environmental stewardship by New Zealand that supports the Antarctic Treaty System
5. Raise public awareness of Antarctica and the Southern Ocean
6. Build organisational sustainability and capability

(Antarctica New Zealand Statement of Intent: 10).

Priority five is to raise public awareness of Antarctica and the Southern Ocean. This priority is linked to the “public awareness and education program to increase awareness of the global significance of Antarctica and the Southern Ocean to New Zealanders and [to increase] understanding of New Zealand's role within the Antarctic Treaty System” (Antarctica New Zealand Statement of Intent 2004/2005: 13).

Currently, public awareness (priority five) is pursued through eleven focuses. These focuses can be divided into four focus areas: developing and maintaining relationships; media-related initiatives; artistic means; and educational programmes (web-based) (see Figure 1.). These four focus areas do interrelate with one another to varying extents. However, the areas are distinct enough to classify separately.

**Figure 1** .The four focus areas of public awareness



#### 1. Developing and maintaining relationships

- developing and maintaining strong relationships with key stakeholders
- developing partnerships with visitor centres, museums, galleries and other public profile partners and contributing to their public awareness programmes
- supporting Gateway Antarctica's Graduate Certificate in Antarctic Studies
- Supporting the New Zealand Antarctic Society and Antarctic Heritage Trust and their work in Antarctica

#### 2. Media-related initiatives

- profiling our work in Antarctica through media that gives high national exposure
- recognising the significant contribution of New Zealand's involvement in the 50 year celebration of TAE/IGY and opening of Scott Base in 1957.
- Identifying and commemorating significant Antarctic milestones and anniversaries

#### 3. Artistic means

- providing for an annual programme of artists and writers to visit Antarctica
- maintaining New Zealand's most comprehensive Antarctic pictorial collection

#### 4. Educational programmes (web-based)



- maintaining a website which serves as a central point of contemporary Antarctic knowledge and information
- providing high quality web-based education materials and education visits to Antarctica

(these four focus areas are based on the 11 focuses from Antarctica New Zealand Statement of Intent 2004/2005: 13)

These four focus areas build strongly on “the Government’s commitment to a sense of national identity and the interest, both historically and scientifically, in New Zealand’s involvement in the Ross Sea region (Antarctica New Zealand Statement of Intent 2004/2005: 13).

However, in their attempt at building public awareness, Antarctica New Zealand needs to be aware that they are competing in the ‘Attention Economy,’ where human attention has become ‘the principle currency’ (Roberts, 2004: 33). In this respect, Antarctica is competing for attention with multiple other brands, causes, and ideas. Furthermore, daily news images of human suffering and ecological disaster served to numb the senses and make morality selective (Hall, 1998). As Hall (1998) says “there are a ton of good causes out there, but people can’t subscribe to them all. If you’re pedalling a cause you have to sell it just like sneakers” (speech, Antarctic Futures Workshop). In this respect, Antarctica needs to be marketed as a brand: Brand-Antarctica.

### **3.0 Brand-Antarctica**

In order to determine how Brand-Antarctica should be marketed, we need to first determine Brand-Antarctica's current image. We can then examine how a country can be branded by examining literature on the branding of a country and how a country-of-origin image changes over time.

#### **3.1 Brand-Antarctica's Current Image**

In his speech to the Antarctic Futures Workshop, Day 2, 29 April, 1998, Saatchi & Saatchi's James Hall, talked about the decline of nation states and the inevitability of Antarctica being exploited for economic benefit. He then talked about how to manage that future by branding Antarctica and putting Antarctica back 'onto the radar of global consciousness.' The inevitability of the exploitation of Antarctic resources is debatable, especially considering the technology required and political decisions that would be needed to start any exploitation.

However, the fact that Antarctica, in general, has a poor current image is quite apparent. "The vast majority of people in the world don't care about Antarctica. In fact, they don't know about it. They don't know about the science or the beauty, or the vital role Antarctica plays in the world's ecological system. To most people Antarctica is a cold, distant, bleak place with penguins" (Hall, 1998). Indeed, the current set of brand values for Antarctica would be something like: cold, lonely, empty, bleak, lifeless, isolated, impenetrable, distant, bad news, inevitable environmental degradation, and penguins (Hall, 1998).

Furthermore, "Antarctica will continue to fall off the radar of popular perception. The great attention grabbing heroics of Amundsen, Scott and Hillary have been done. What remains is dry science and bleak possibilities – global warming and the degradation of the last unsullied place on earth. In a cynical world, the inevitability of environmental destruction is easy for the vast majority of people to swallow" (Hall, 1998). In order to

reverse this decline in interest, Antarctica needs to be given a change of image. It needs to be rebranded as Brand-Antarctica.

### **3.2 Rebranding Brand-Antarctica**

The issue of understanding, and developing a better understanding of, Antarctica is the most critical issue that Antarctica faces (Hall, 1998). The brand Antarctica must be consciously created in a way that grabs the attention of today's consumer and makes Antarctica part of their personal belief system (Hall, 1998).

In order to do this, we need to examine the factors that contribute to Brand-Antarctica and determine how these factors interrelate to produce this brand image. This examination will be done by first examining the literature on the country-of-origin effect, whereby a country acts as a brand. The way in which a country's image can change over time will then be examined and related to Brand-Antarctica.

### **3.3 Branding of a Country**

“ It is often said that brand names like McDonald's are worth millions. If so, how many billions is Germany's image worth?”  
(Papadopoulos & Heslop, 1993: xxi)

In order to understand how Brand-Antarctica can be managed, we need to examine the country-of-origin effect, whereby a country acts as a brand. The literature in this area focuses on the effect a country-of-origin has on a consumer's perception of products produced by that country. This literature can be applied to the case of Antarctica where the products produced by Brand-Antarctica are organizations like Antarctica New Zealand, the Antarctic Centre, and Gateway Antarctica (see Figure 2.). There are many more products (brands) produced by Brand-Antarctica, however, these three products (brands) are quite differentiated, therefore, provide good examples to explain concepts.

For this reason, Antarctica New Zealand, The Antarctic Centre, and Gateway Antarctica will be used throughout this report to illustrate concepts.

**Figure 2.** Link between Brand-Antarctica, Brand-Antarctica's products, and what these products are selling

Country-of-origin	Product (brand)	Selling
Brand-Antarctica	Antarctica New Zealand	<b>Public awareness</b> Education Antarctic experience
	Antarctica Centre	<b>Antarctic experience</b> Public awareness Education
	Antarctica New Zealand	<b>Education</b> Antarctic experience Public awareness

For the past three decades, this country-of-origin effect has been one of the most widely studied areas of international business (Peterson & Jolibert, 1995), with a steady stream of empirical studies assessing its affects from various perspectives (Zhang, 1997). Most academics have concluded that there is a country-of-origin effect, although the extent and antecedents of this effect are still being debated.

Based on literature in the area, Martin & Eroglu (1993) define country-of-origin image as “the total of all descriptive inferential and informational beliefs one has about a particular country” (194), and note that this is different from one’s attitudes towards products from a certain country. A key word here is ‘belief’ with Graby (1993) noting that as ‘image’ comprises of both rational (objective perceptions) and emotional elements (ideas, feelings and emotional reactions) it may be very different from reality.

Country-of-origin image occurs at two levels (Hooley, *et al.*, 1988) with many studies looking at the overall country image and specific product images (e.g. Head, 1988:

Bannister & Saunders, 1978; Hooley *et al.*, 1988). To refer to this split, Wee *et al.* (1993) use the term micro and macro level. At the micro level, country-of-origin image is linked to product specific images, while at the macro level country-of-origin images refer to general country images (Wee *et al.*, 1993). Therefore, in terms of Brand-Antarctica, this report looks at the macro level country-of-origin image.

### **3.4 Country-of-origin image changes over time**

A number of studies have shown that country image may change over time (e.g. Nagashima, 1970, 1977; Papadopoulos *et al.*, 1989). This change can be caused by exposure to, and changes in, the quality of products made in the country (Nebenzahl *et al.*, 1997). Indeed, in early studies, Japan's consumer goods manufacturing image was found to be lagging Western countries (e.g. Nagashima, 1970), whereas later studies found Japan's image to be ahead of the West (e.g. Nagashima, 1977; Johansson & Nebenzahl, 1986; Han & Terpstra, 1988). The halo and summary images (as identified by Han, 1989) can be used to explain one aspect of this phenomenon with respect to exposure to products made in the country.

A halo image occurs when consumers are not familiar with a country's products, so use the country image to infer the quality of the product (Huber & McCann, 1982). This image may indirectly affect the consumers' brand attitude through inferential beliefs (Han, 1989). Conversely a summary image occurs when consumers are more familiar with a country's products and use a country's brands to infer the quality of other brands from that country. To do this, consumers generalise product information over brands with the same country-of-origin (Han, 1989). Therefore, the summary construct implies that consumers abstract product information into country image (Han, 1989) and that country image directly affects consumers' attitudes towards a brand from that country (Wright, 1975).

By relating the halo and summary constructs to Brand-Antarctica, it can be shown how a

consumer of the brand can change their perception of Brand-Antarctica over time and with exposure to products (brands) within Brand-Antarctica.

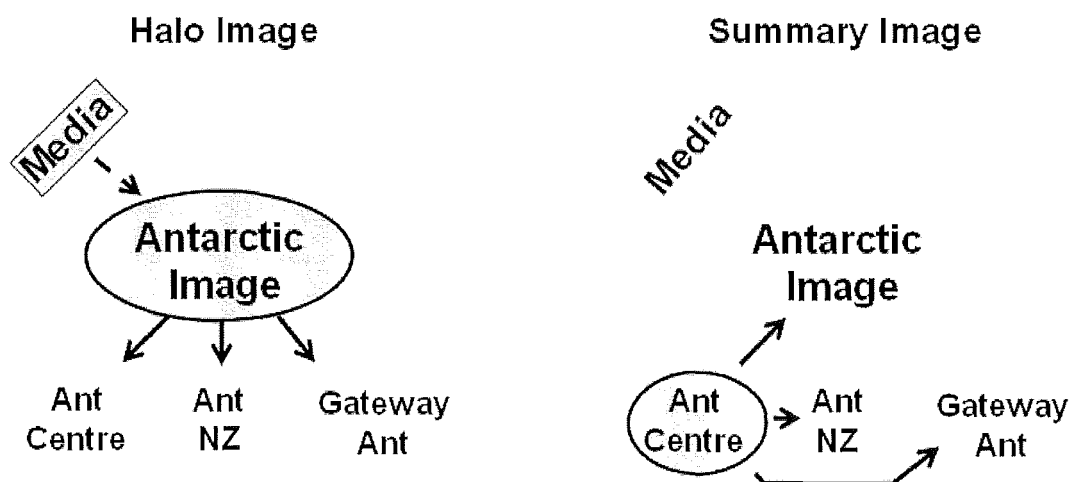
### *The Halo Image*

A consumer who has little knowledge of Antarctica, will have a preconceived idea, or image, of Antarctica (Antarctic image). This image reflects prior information received, most likely through the media. This Antarctic image will then influence the consumers perception of the products (Antarctic Centre, Antarctica New Zealand, and Gateway) produced by Brand-Antarctica.

### *The Summary Image*

However, if that same consumer was to visit the Antarctic Centre (use a specific product (brand) produced by Brand-Antarctica), then they would become familiar with the Antarctic Centre. This familiarity would lead the consumer to base their Antarctic image on the image given by the Antarctic Centre. Likewise, that consumer would base their image of Antarctica New Zealand and Gateway Antarctica on their experience with the Antarctic Centre (see Figure 3.).

*Figure 3.* Halo versus summary image



In the Figure 3. example, two change agents can be identified:

1. under the halo image, the media is the change agent that influences consumer perception of Brand-Antarctica.
2. under the summary image, the Antarctic Centre is the change agent that influences consumer perception of Brand-Antarctica.

The halo and summary images show that consumer perceptions of Brand-Antarctica can change as the consumer becomes more knowledgeable about brands such as the Antarctic Centre, Antarctica New Zealand, and Gateway Antarctica. What needs to be examined next is how to manage this changing perception. This would involve changing consumer perceptions of Brand-Antarctica to an image desired by Antarctica New Zealand. To do this, Lovemarks, a future trend in branding will be discussed and related to Brand-Antarctica.

## **4.0 Rebranding Brand-Antarctica**

The above section has examined how the branding of a country works. This section will examine how to rebrand Brand-Antarctica. This will be done by first looking at the future of brands – Lovemarks. Then the concept of image crystallisation will be outlined and applied to Brand-Antarctica. Brand-Antarctica will then be identified as a Lovemark.

### **4.1 The future of brands – Lovemarks**

We are currently living in the ‘Attention Economy,’ where human attention has become ‘the principle currency’ (Roberts, 2004: 33). In this respect, Antarctica is competing for attention with multiple other brands, causes, and ideas.

Roberts (2004) points out that the key to thriving in this Attention Economy is to “focus on making consistent, emotional connections with consumers” (Roberts, 2004: 36). This is because consumers use emotion rather than reason, with “consumers who make decisions based purely on facts represent[ing] a very small minority of the world’s population (Maurice Levy, Chairman, Publicis groupe, Paris, Quoted in Roberts, 2004:42). Indeed, environmental marketers recognise that attitudes, feelings and beliefs all influence consumers (Whiteman, 1999). As attitudes, feelings, and beliefs impact how consumers act, educational efforts by themselves will not change attitudes, feelings, or behaviour, because they only impact awareness. The only way to change behaviour is to identify and capitalise on behavioural levers (Andreasen, 1995. in Whiteman, 1999).

In his book on ‘Lovemarks,’ Roberts (2004) analyses what makes the great brands truly great. His findings were that the brands were ‘Lovemarks’ – brands that inspired ‘Loyalty Beyond Reason’ as the brands that people love and fiercely protect. Succinctly put, Lovemarks are brands that have emotional attachments and connections and loyalty.



"The idea of moving from a brand to a Lovemark means, for me, changing the relationship between the consumer and the brand. This change is from a rational decision to buy a brand to an irrational, passionate decision to be loyal to that brand... In a Lovemark the bond between the brand and the consumer is very strong. It has moved from a rational 'I'm buying this because it has me getting this or that' to 'I'm buying this because I really love it'"  
(Maurice Levy, Chairman of Publicis groupe. Quoted in Roberts, 2004: 94).

Roberts' (2004) analysis of Lovemarks determined three emotional connections: Mystery, sensuality, and intimacy. These connections are made up of the following elements (in Roberts, 2004: 77):

#### Mystery

- Great stories (that come from people who love the brand)
- Past, present, and future (using emotional legacy to inspire passion for current projects)
- Tap into dreams (understand peoples desires and transform them into delight)
- Myths and icons (and their power to cut through everyday clutter)
- Inspiration (and its power to transform lives)

#### Sensuality

- Sound
- Sight
- Smell
- Touch
- Taste

#### Intimacy

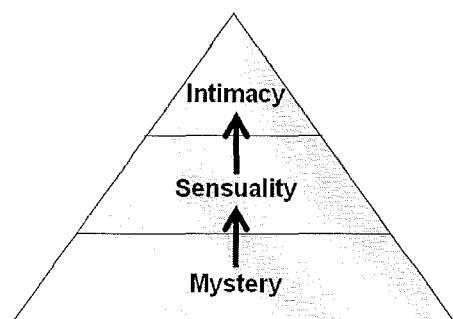
- Commitment
- Empathy
- Passion

Roberts puts Mystery at the top of the list "As long as people have aspirations and goals and dreams, they will always crave Mystery. Whoever heard of anyone craving...statistics?" (Roberts, 2004: 84, authors punctuation).

“Mystery opens up emotion. Mystery adds to the complexity of relationships and experiences. It lies in the stories, metaphors, and iconic characters that give a relationship its texture. Mystery is a key part of creating Loyalty Beyond Reason” (Roberts, 2004: 85).

Roberts (2004) explains the three emotional connections (Mystery, Sensuality, and Intimacy) as separate constructs, with Mystery the most important, yet Intimacy the most contentious as it “touches directly on our personal aspirations and inspirations” (129). However, these emotional connections should not be seen as separate constructs. They are intertwined to the extent that they form a hierarchy of emotional connections. Mystery is the base emotional connection that, once satisfied can lead to an appreciation of Sensuality. Look no further than the Mona Lisa, Beethoven, or oysters to illustrate the power of mystery on the senses. The third connection, Intimacy, will only occur if both Mystery and Sensuality are already present (see Figure 4.).

**Figure 4.** Hierarchy of emotional connections



Having identified Lovemarks as the future of branding, and further shown the need to fulfil the hierarchy of emotional connections, it is important to determine where Brand-Antarctica, in its current state, fits in to the Lovemark paradigm. To do this, the concept of image crystallisation will be used.

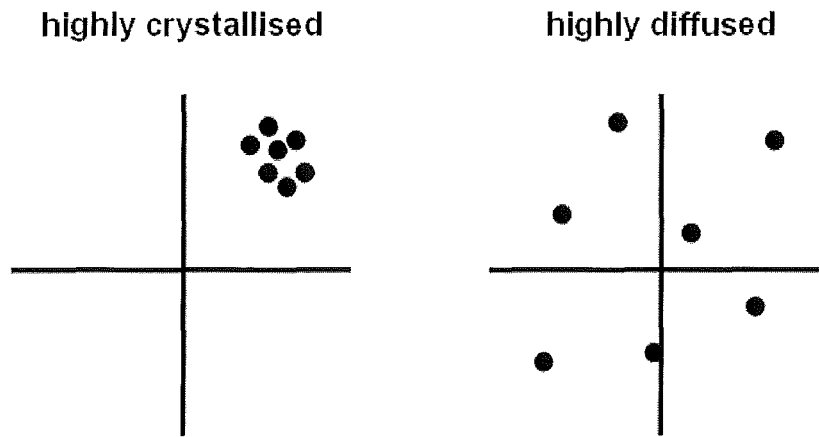
## **4.2 Image Crystallization**

Lampert and Jaffe's (1998) concept of image crystallisation refers to how linked the products (brands) are to a single country-of-origin image. If all the products (brands) are unified in their image, and this is consistent with the country image (e.g. a range of technological products is consistent with the country image of Japan), then there will be a high level of crystallisation. However, if the products are disparate and do not link to the country-image (e.g. coffee and education and clothing are not consistent with the country image Japan) then there will be low crystallisation (from Lampert and Jaffe, 1998).

Image crystallisation can be linked to Han's (1989) halo and summary construct (see Section 3.4). During the initial stages of a country's product-image lifecycle (where there may only be one brand), country image will be highly crystallized, causing a halo image to exist (Lampert & Jaffe, 1998). Lampert & Jaffe, (1998) further that a highly crystallized image will result in a perceptual map with different brands clustering together on common characteristics (e.g. Japan for workmanship, France and Italy for design, and Germany for engineering). However, if different brands from a given country possess different attributes with no shared characteristics, a highly diffused country image will result (Lampert & Jaffe, 1998).

Therefore, when there is a crystallised country-of-origin image (a product-country match), the country image is similar to a single brand image. This can be shown on a perceptual map as a cluster of brands grouped around common characteristics. If there is a low level of crystallisation, the country-of-origin image will be diffused and inconsistent (Lampert and Jaffe, 1998) (see Figure 5.). This suggests that the more crystallised a country-image is, the easier that country will be to brand.

**Figure 5.** Perceptual maps showing crystallised and diffused country-of-origin image

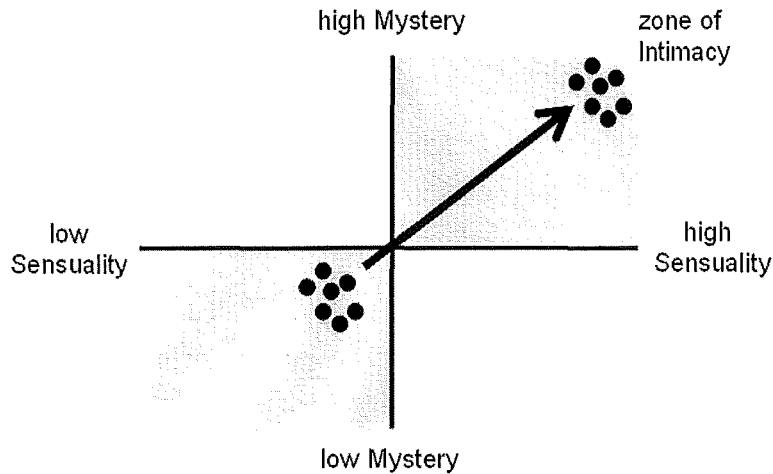


#### **4.3 The Crystallisation of Brand-Antarctica**

Brand-Antarctica's image is currently highly crystallised. There is a limited range of products produced by Brand-Antarctica, and these are mostly clustered around science (education), exploration, and nature appreciation. This report will categorise these science (education), exploration, and nature appreciation products as belonging to a nature cluster. This makes Brand-Antarctica's cluster a nature cluster. However, as illustrated in Section 3.1, Brand-Antarctica's nature cluster has a brand image of being cold, lonely, empty, bleak, lifeless, isolated, and impenetrable (and with penguins) (from Hall, 1998).

If we draw a perceptual map based on the concept of Lovemarks and the hierarchy of emotional connections, we can see that Brand-Antarctica is currently placed in a low Mystery and low Sensuality cluster. This means that Intimacy will not be obtained, and Brand-Antarctica will not become a Lovemark. For Brand-Antarctica to become a Lovemark, the nature cluster needs to be shifted to the high Mystery, high Sensuality area where there is a zone of Intimacy (see Figure 6.).

**Figure 6.** Perceptual map of Brand-Antarctica showing current and desired position



The next section will discuss whether Brand-Antarctica can make this shift along the perceptual map to the desired position of high Mystery, high Sensuality, and high Intimacy.

#### **4.4 Brand-Antarctica as a Lovemark**

The current image of Brand-Antarctica has been identified as poor (see Section 3.1), with the vast majority of people not knowing or caring about Antarctica. However, to those that know and care about Antarctica, Brand-Antarctica is a Lovemark. To demonstrate this, one needs to go no further than the quotes and CEO's report used for Antarctica New Zealand's Annual Report 2003/2004. None of these quotes talk about statistics, detailed science, or figures. What these quotes project is emotion – the mystery, sensuality, and intimacy of Antarctica.

Mystery:

- “Antarctica is the final frontier where the majesty and scientific mystery of this pristine continent still inspires me and every one of us” Lou Sanson, CEO, Antarctica New Zealand (7)

- “it is wonderful to be carrying out Antarctic research that has not been pursued since the scientific endeavours of Scott’s expeditions of the early 1900’s” Mary Sewell, Scientist (10)
- “the legacy of those early explorers” Lou Sanson, CEO, Antarctica New Zealand (5)
- “you discover yourself, not just as an artist but as a human being” Patrick Shepherd, Education and Arts Fellow (24)
- “one of the most fascinating and absorbing regions on the planet” Neil Gilbert, Environmental Manager, Antarctica New Zealand (40)
- “a completely magical upside down world” Clare Plug, Winner of the Antarctic Quilt Challenge (87)

#### Sensuality

- “Antarctica is perpetually fresh” Murray Potter, Scientist (35)
- “Away from the rest of your world, surrounded by cold, white and black” Patrick Shepherd, Education and Arts Fellow (24)
- “viewing the incredible beauty” Peter Wilson, Scientist (28)

#### Intimacy:

- “It’s addictive – once the Ice gets in your blood you’ll never be free of the urge to return” Craig Marshall, Biologist (16)
- “Beautiful, pristine, and wild” Dame Silvia Cartwright, Governor General (cover page)
- “However, in a year of achievement, it is the people, the partnerships and the passion of everyone associated with the New Zealand Antarctic programme that most stands out” Lou Sanson (CEO’s Report: 6).

The above quotes from Antarctica New Zealand’s Annual Report 2003/2004 suggest that, to the few who are familiar with it, Brand-Antarctica is a Lovemark. This means that Brand-Antarctica is capable of becoming a Lovemark – the public just need to be exposed to the Mystery, Sensuality, and Intimacy of Brand-Antarctica.

Lou Sanson, CEO of Antarctica New Zealand, states that his “passion for Antarctica New Zealand remains as strong as it was on day one. The legacy of those early explorers, the breathtaking beauty of the world’s greatest outdoor art collection, and the ferocity of the elements means Antarctica will always have the x-factor for those fortunate to work and visit there” (5). What is needed is for this x-factor, or Lovemark, to be communicated to a wider audience. The Lovemark, Brand-Antarctica, needs to be marketed to the masses.

## **5.0 Marketing Brand-Antarctica to the Masses**

In order to give an idea of the strategy that is likely to be successful in the marketing of Brand-Antarctica, we need to look no further than our doorstep and the successful marketing of Brand-New Zealand. This report will identify how New Zealand has been successfully marketed as a brand and compare its marketing to the marketing of Brand-Antarctica. Any successful marketing strategies can then be applied under the Lovemark paradigm.

### **5.1 Creating and Marketing Brand-New Zealand**

In the past decade, New Zealand has had two attempts at branding itself. This came about because government commissioned research showed that, although New Zealand was perceived as pristine, unspoilt, and environmentally pure (Levine, 1992), general research showed that this was usually a vague understanding that did not translate into competitive advantage. In some developing markets, customers had little or no perception of New Zealand at all. In other markets while positive images existed they lack clarity and consistency (Trade NZ, 1999).

The first branding attempt was in 1997, when the New Zealand Way Brand was launched as a joint venture between Trade New Zealand and the New Zealand Tourism Board. Its vision was to build a powerful national brand for New Zealand.

<p>" There are great commercial benefits to be gained from having a strong contemporary image for New Zealand on the world stage. Trade New Zealand and the New Zealand Tourism Board are committed to building one brand - the Fern Brand - to achieve that. A strong, consistent national brand represents vast earning opportunities for the country, its enterprises and ultimately prosperity for its people" (Trade New Zealand Chief Executive Paul Winter, 1999).</p>
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The New Zealand Way brand was to add value to New Zealand companies' own brands by making the silver fern as recognisable as the Irish shamrock and Swiss cross. Its purpose was to make sure New Zealand did not leave its image to chance by leveraging



New Zealand's best products, services, national achievements, and special people into a contemporary image in the form of a national brand to assist trade and tourism (Trade New Zealand, 1999).

However, this vision was not realised, and the Brand, although still present, has been overridden by New Zealand's very successful 100% Pure New Zealand global campaign. This campaign was launched by Tourism New Zealand in 1999, and in 2004 won the Pacific Asia Travel Association Grand Award for Marketing. This campaign is New Zealand's first global marketing campaign ([www.newzealand.com](http://www.newzealand.com)). In light of this campaign, the New Zealand Way Brand's failure is probably less to do with poor branding and more to do with the overriding success of the 100% Pure New Zealand campaign.

The 100% Pure New Zealand campaign's vision is to have "New Zealand known as the ultimate destination for interactive travellers. Tourism New Zealand's mission is to motivate interactive travellers to come now, to do more, and to come back' ([www.newzealand.com](http://www.newzealand.com)). They do this by

- targeting visitors who will improve the value of inbound visitor business to New Zealand
- developing the 100% Pure campaign to establish New Zealand as the ultimate holiday destination for Interactive travellers
- focussing on our relationships with the international distribution channels to better service the needs of the Interactive Traveller
- managing systems in New Zealand to influence the quality of the visitor experience

In the competitive tourist industry, Tourism New Zealand is concentrating on the need for a consistent message as a means of differentiation. "The campaign focused on establishing and building an awareness of New Zealand creating a platform from which Tourism New Zealand's trade partners offshore could operate. Our Pacific location and its influences on our lifestyle and culture is a key identifier for New Zealand ... we are a young nation full of spiritual places and freedom, with an adventurous and invigorating outdoor life. The people who live here have a passionate, straightforward and free-

spirited nature. This uniqueness has been incorporated into the marketing mix as the campaign evolves” ([www.newzealand.com](http://www.newzealand.com)).

Due to the success of the 100% Pure New Zealand brand, this report will examine what marketing strategies Tourism New Zealand used and attempt to apply these key strategies to the marketing of Brand-Antarctica.

## **5.2 Linking the Marketing of Brand-New Zealand to the Marketing of Brand-Antarctica**

Both Antarctica New Zealand and Tourism New Zealand are crown entities that do not need to brand themselves. However, they are both charged with branding a continent/country. Their means of doing so are relatively similar. In order to create public awareness, Antarctica New Zealand has four focus areas (see\_Section 2.2): developing and maintaining relationships; media-related initiatives; artistic means; and educational programmes (web-based). Tourism New Zealand focuses on three of these areas (with no focus on artistic means).

### ***Developing and maintaining relationships***

The New Zealand tourism board uses partnership marketing under the 100% Pure New Zealand umbrella campaign, with partners linking back to the campaign message. This focuses on their relationships with international distribution channels ([www.newzealand.com](http://www.newzealand.com)). Antarctica New Zealand’s relationships involve key stakeholders in Brand-Antarctica.

### ***Media-related initiatives***

Tourism New Zealand’s media programme is designed to place emphasis on profiling events held in New Zealand with a key focus on getting more broadcast media coverage ([www.newzealand.com](http://www.newzealand.com)). Antarctica New Zealand’s media programme focuses on profiling their work in Antarctica through high exposure media and identifying and

commemorating significant Antarctic milestones and anniversaries, like the TAE/IGY and opening of Scott Base.

### ***Web-based Initiatives***

The newzealand.com website was launched in 1999 and is a key component of the 100% Pure New Zealand campaign, attracting 1.8 million page impressions a month ([www.newzealand.com](http://www.newzealand.com)). Antarctica New Zealand maintains a website that serves as a central point of contemporary Antarctic knowledge and information. It also provides web-based education materials.

From the above comparison, we can see that the marketing strategies of both Antarctica New Zealand and Tourism New Zealand use the same focus areas in branding their respective continent/country. However, the key differentiating feature appears to be the clarity and nature of the message that is being marketed. Tourism New Zealand used a consistent message as a means of differentiation, with the uniqueness of New Zealand's location, lifestyle, and culture being incorporated into the marketing mix (from [www.newzealand.com](http://www.newzealand.com)). A similar message is what Brand-Antarctica is lacking.

### **5.3 Creating and Marketing Brand Antarctica**

To date, there is no message coming from Brand-Antarctica. Any messages come from the products (brands) of Brand-Antarctica (such as Antarctica New Zealand, the Antarctic Centre, and Gateway Antarctica). For example, the Antarctica New Zealand homepage is all about Antarctica New Zealand, The Antarctic Centre homepage is all about the Antarctic Centre, and Gateway Antarctica's homepage is all about Gateway Antarctica.

There is no homepage for Brand-Antarctica. At: <a href="http://www.antarctica.co.nz">www.antarctica.co.nz</a> : there is no website <a href="http://www.antarctica.com">www.antarctica.com</a> : there is a very dry website with links to travel companies operating in Antarctica <a href="http://www.antarctica.org">www.antarctica.org</a> : there is a website focusing on current Antarctic expeditions
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Brand-Antarctica needs to take ownership of its name and provide a website that will

create immediate interest in Antarctica. Australia owns [www.australia.com](http://www.australia.com), New Zealand owns [www.newzealand.com](http://www.newzealand.com), Greenland owns [www.greenland.com](http://www.greenland.com), and the Cook Islands own [www.cook-islands.com](http://www.cook-islands.com). These websites, to varying degrees, all try to create an emotional, rather than statistical, first impression.

Furthermore, often the messages coming from the products (brands) of Brand-Antarctica focus on the current negative perceptions of Antarctica. For example, the only form of Antarctica-branding used by the Antarctic Centre is the logo “Antarctica – the coldest place on Earth” that appears on some of their clothing (from [www.antarcticshop.com](http://www.antarcticshop.com)), while the National Science Foundation’s introduction to Antarctica (in their executive summary) states that “Antarctica is the coldest, driest, windiest...” (<http://www.nsf.gov/pubs/1997/antpanel/start.htm>)



source: [www.antarcticshop.com](http://www.antarcticshop.com)

Brand-Antarctica needs to develop a message that:

1. fits into the nature cluster (as identified in Section 4.2) comprising of science (education), exploration, and nature appreciation
2. focuses on making this nature cluster Mysterious, Sensual, and Intimate.

In Section 4.0, Mystery was shown to be the key to creating a Lovemark. The components of Mystery are:

- Great stories (that come from people who love the brand)
- Past, present, and future (using emotional legacy to inspire passion for current projects)
- Tap into dreams (understand peoples desires and transform them into delight)
- Myths and icons (and their power to cut through everyday clutter)
- Inspiration (and its power to transform lives)

Brand-Antarctica needs develop a message that fits this Mystery to the nature cluster of science (education), exploration, and nature appreciation.

#### **The Concept of Deep Time**

Hall (1998) notes that "science, which excites the imagination is popular. The Mars Pathfinder project put a live Internet link on Mars for \$171 million and got over one billion hits on their website. That amounted to the largest capture of imagination in the history of the web." Hall (1998) furthers that Antarctica should be marketed like space – as the key to insights about ourselves "our search into outer space is fundamentally a search for insights into ourselves ... infinity and possibility exist in Antarctica like nowhere else on earth." Hall links this to the concept of Deep Time, whereby time has been frozen into Antarctica ("our direct connection back to our creation"), and is waiting to be explored. This, he argues is an eminently marketable concept that should be at the core of the Antarctic brand values (from Hall, 1998).

## **6.0 Conclusion**

Antarctica New Zealand is charged with developing, managing, and executing New Zealand's activities in respect of Antarctica and the Southern Ocean. Part of this charge is the need to raise public awareness of Antarctica and the Southern Ocean. In this respect, there is a need for the branding of Antarctica and subsequent marketing of this Brand-Antarctica.

Brand-Antarctica has a poor general image and without careful management, Brand-Antarctica will perpetuate this poor image. There is no message coming from Brand-Antarctica itself, and the brand is being dominated by its products (like Antarctica New Zealand, the Antarctic Centre, and Gateway Antarctica). Furthermore, many of the messages coming from Brand-Antarctica's products relate to the poor general image (cold, isolated, etc.) Brand-Antarctica currently possesses.

However, to the people involved with Antarctica, Brand-Antarctica is a Lovemark, or brand that people love and fiercely protect. Therefore, what is needed is a marketing strategy that will take the passion of those who are involved with Brand-Antarctica, and project it to the general public. The way of doing this is by taking ownership of the Antarctic name and promoting a brand message that fits into Brand-Antarctica's nature cluster and focuses on making this nature cluster Mysterious, Sensual, and Intimate.

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